

A PROGRESSIVE HIGH SCHOOL TRUMPET CURRICULUM

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

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MASTER OF MUSIC

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## A PROGRESSIVE HIGH SCHOOL TRUMPET CURRICULUM

Instrumental music educators face assessment challenges on a regular basis. Educators often have questions including: What is an accurate assessment of a student's performance? Is it appropriate to expect a freshman to perform at a level equivalent to that of an older student? Some instrumental music educators might say they hold freshman students and senior students to different expectation levels. What are the criteria for these levels? Does an average performance from a senior match an excellent performance from a freshman? When assessing a student's performance, is it more appropriate to evaluate from a freshman perspective, not leaving much challenge for students to grow in future years, or to evaluate with senior year end of course expectations, thus risking many freshman with discouraging marks.

Indiana State Standard #2 might give some guidance to this problem. It states that students should play a variety of repertoire with a difficulty level of 4 (Indiana DOE, 2007). Students in advanced ensembles should play a variety of repertoire with a difficulty level of 5. This is a system for classifying ensemble music and marking the

progress of an ensemble as a whole. However, the Indiana State Standards do not address personal performance benchmarks for each individual grade level.

MENC standards are more specific than Indiana State Standard #4. In the Performance Standards for Music, MENC establishes criteria for basic, proficient and advanced performance levels (MENC, 1996). Like the Indiana State Standards, MENC standards hold a strong link with the grade level. Evidence that the student or ensemble is progressing from the basic level to the proficient level is moving from performing grade 3 music to performing grade 4 music. While the MENC criteria measure the progression of the ensemble as a whole, it still does not assess individual and developmental performance goals, nor do these criteria address instrument specific goals. Nor do these criteria address instrument specific goals. The lack of personal performance goals and instrument family goals leads to assessment conflicts.

The lack of developmental goals and curriculum is most notable in the secondary level. Many beginning band ensembles rehearse by homogeneous grade levels. Some beginning band ensembles even rehearse by homogeneous instrument families. Members of the ensemble are all in the same grade and at a similar level of musicianship. Middle school educators have access to developmental band method books that focus on preparing students for the next level. Method books provide lessons and exercises that introduce grade-appropriate concepts and skills. However, no such progressive method book exists for the secondary level.

Progressive musical resources are not as prevalent for high school ensembles. There are numerous scales books, rhythm books and chorale books but these are not

made to develop grade level mastery. When students enter high school, most medium and small high school ensembles meet as one class in grades 9-12. The increased level of differentiation by instrument and grade-level makes curriculum creation a challenge for authors. The lack of progressive materials makes it easy for the high school band classroom to shift from a student growth motivation to a public performance oriented classroom that lacks yearly checkpoints for each student.

There are many reasons to differentiate goals and standards by grade levels within an instrumental ensemble. Rothkopf and Billington (1979) noted goals direct attention toward goal-related activities and away from goal-irrelevant activities. Bandura and Cervone (1983) observed that goals provide an energizing function. That is to say high goals will lead to greater effort than low goals or no goals at all. Goals also affect persistence (LaPorte and Nath, 1976). In a classroom situation, students with a target in mind are less likely to quit until the goal is reached. Goals can lead to independent learning through the use of transfer knowledge (Locke and Latham, 2002). Learners are more likely to use their current knowledge and skills in new ways to attain a goal. Reimer made similar observations in 2009. “Assessment motivates students to improve their performance, heightens their critical listening skills, and affords conductors the opportunity to assess, student by student, the effectiveness of their teaching” (p. 1).

Program accountability is another benefit to a progressive trumpet curriculum. Thomas Goolsby penned this advice:

The increasing emphasis on assessment in school districts across the United States had created greater demand for methods of assessing instrumental music

programs. Although most music educators recognize that frequent evaluation is an essential component of effective teaching, new mandates and public concerns regarding accountability are additional reasons for band and orchestra directors to expand their use of assessment in ensemble settings. (Goolsby, 1999, p. 1)

To meet this need, Goolsby suggests a multi-year curriculum sequence of performance based standards.

Through careful planning, experimentation, and refinement of study material, students can be guided through a five- or six-year curriculum of performance assignments at their own individual pace and ability level. Instrumental teachers can select musical exercises and solo literature to enable students to demonstrate technical proficiency and expressive performance of music selected from the most appropriate and best literature for each instrument--including concert selections. (p. 3)

There is a great need for program accountability and student accountability in today's education environment. High stakes standardized assessments determine many outcomes ranging from student scholarships to school budgets and potentially teacher evaluation. Research indicates that high goals propel students to work for high achievement. Clearly communicating goals is essential. The lack of commercial resources like secondary progressive method books for band leaves the creation of yearly individual performance goals up to each educator.

The following curriculum is a four-year developmental program in the areas of quality of sound, scales and intervals, range, articulation, flexibility, music literacy and self-confidence. The curriculum has segments from all three learning domains (cognitive, psychomotor and affective) with a focus on the psychomotor domain. This is a companion curriculum intended to be used in tandem with the annual regiment of concerts, contests, football games and parades of a typical Indiana school band program. The exercises and objectives of this curriculum serve as a daily routine for fundamental skills and warm-up.

Each objective of the curriculum is segmented into four levels. Each level, one to four, can be approximated with grade 9 through 12 respectively. Naturally, students will excel in certain areas of strength and might require additional development in other areas. Each objective was selected due to its developmental nature in grades 9-12. This curriculum will address cognitive, affective and psychomotor domains. The cognitive domain is addressed in *Part 6: Music Literacy*. The affective domain is addressed in *Part 7: Learning Survey*. Many of the remaining objectives are seated in the psychomotor domain and involve physical training and development that correspond with the maturation of adolescent students. Each objective is intended to be assessed on an annual basis.

## Part 1: Quality of Sound

The curriculum begins with focusing on a student's quality of sound. This segment has been divided into 4 levels. Each level corresponds to each grade level 9-12. The exercises contained here can serve as part of a daily warm-up and training routine. These exercises have been modeled after Vincent Cichowitz *Flow Studies*. The flow study has been combined with Jack Stamp's pitch benders (Stamp, 1998). Each note marked with a "+" above it is meant to be played by bending the pitch with the lips and air only. The final pitch is to be held out with a smooth *diminuendo* to *niente*. After a brief rest with the instrument off the lips, students will continue to the next flow study example. Students who have trouble bending the pitch will likely be playing with too much pinching force in their embouchure and/or playing with insufficient air pressure support. Bending the pitch down without falling to the next partial will aid in correcting these issues.



*Flow Study Level 1* is an introductory level exercise. The range is kept in a comfortable tessitura. Each exercise is only four measures long. This will allow students to develop a cognitive understanding with limited physical demands. The physical demands that are present, extending the range down, will also aid in relaxing a tight embouchure.

*Flow Study Level 2* extends the range up a minor third and adds four additional counts requiring more air and air support.

*Flow Study Level 3* extends the range up a major second and crosses into the fourth partial. This can be a challenging slur for some students. It is important to remind students to keep the chin flat and lips as relaxed as possible. Allow the higher pitch to be played by fast air not the lips. Some students may find raising the back of the tongue as if saying “eee” to be helpful as well.

*Flow Study Level 4* is the most demanding flow study. An additional major second is added to the high range. Advanced students may explore continuing down into the pedal range.

## Flow Study #1

+ = bend pitch down without changing fingering

1.   
*mp* 0 2 0 0 REST!
2.   
*mp* REST!
- 3.

## Flow Study #2

+ = bend pitch down without changing fingering

1. *mp* 0 2 0 0 REST!

2. *mp* REST!

3. *mp* REST!

4. *mp* Level 2 low range goal. REST!

5. *mp* REST!

6. *mp* REST!

# Flow Study #3

+ = bend pitch down without changing fingering

1. *mp* 0 2 0 0 *REST!*
2. *mp* *REST!*
3. *mp* *REST!*
4. *mp* *REST!*
5. *mp* *Level 3 low range goal. REST!*
6. *mp* *REST!*

## Flow Study #4

+ = bend pitch down without changing fingering

1. *mp* 0 2 0 0 REST!

2. *mp* REST!

3. *mp* REST!

4. *mp* REST!

5. *mp* REST!

6. *mp* Level 4 low range goal. REST!

**Objective:** Students will increase quality of sound with proper playing technique.

**Level(s):** One - Four

**Tool:** Flow Studies 1-4

	Introductory	Emerging	Well Defined	Mastery
<b>Pitch Bender</b>	Most pitch benders do not arrive at lower pitch. 5	Pitch benders are uneven and/or almost accurate. 6 7	Pitch benders are smooth and/or mostly accurate. 8 9	Pitch benders are quick and accurate. 10
<b>Pitch Accuracy</b>	Scooping and sliding between most pitches effect the quality of performance. 5	Scooping and sliding between some pitches effect the quality of performance. 6 7	Most pitches are defined with minimal scooping or sliding. 8 9	Pitches are instantly defined without scooping or sliding. 10
<b>Dynamic Control</b>	Final pitch fluctuates with decrescendo prior to release. 5	Final pitch fluctuates through decrescendo to <i>piano</i> release. 6 7	Final pitch may fluctuate slightly through decrescendo to near <i>niente</i> release. 8 9	Final pitch is held true for sufficient time with even decrescendo to <i>niente</i> release. 10
<b>Quality of Sound</b>	Quality of sound hinders performance. 5	Quality of sound is acceptable within central range. 6 7	Quality of sound is characteristic of instrument through most of range. 8 9	Quality of sound is near professional characteristic sound through all range. 10

## Part 2: Scales and Intervals

The next focus of this curriculum is scales and intervals. This segment has been divided into four levels. Each level corresponds to each grade level 9-12. The exercises contained here can serve as part of a daily warm-up and training routine. The musical keys selected for this objective were chosen for their likelihood to occur in high school band literature. The scales and scalar patterns contained here will not only reinforce key signatures, but finger patterns and air velocity as well. Each Scale Pattern Level has the associated Range Objective cross-referenced.

Level one begins with C, F, B-flat, G, D and chromatic scales. These are basic keys most incoming freshman students will already know. Building upon this, the curriculum places these scales in a scale pattern created by Joe Green. This scale pattern is unique in that while developing a finger pattern for a C Major scale, students are also developing finger patterns for a G Major scale.

Level two continues with a scale pattern adapted from the Clark *Technical Studies* book. E-flat Major and A-flat Major scales are added. The chromatic scale has moved from eighth notes to eighth note triplets.

Level three introduces a new scale pattern. The pattern introduces major and minor 3rds and arpeggios. With the new scale pattern, the keys have remained unchanged. The chromatic scale is now played in sixteenth notes.

Level four introduces a third scale pattern from Allen Vizzutti (Vizzutti, 1990). Most students will be comfortable with the finger patterns at this point and can focus on generating the required amount of air velocity. Advanced students might even repeat the first two measures in a single breath. The chromatic scale continues with sixteenth notes up one octave.



## Scale Patterns - Level 1

all scales slurred

C Major



F Major

Level 1 High Range Goal.



B-flat Major



## Scale Patterns - Level 1

page 2

### G Major

Level 1 High Range Goal.



### D Major



### Chromatic



## Scale Patterns - Level 2

all scales slurred

C Major



F Major



B-flat Major



G Major

Level 2 High Range Goal.



## Scale Patterns - Level 2

page 2

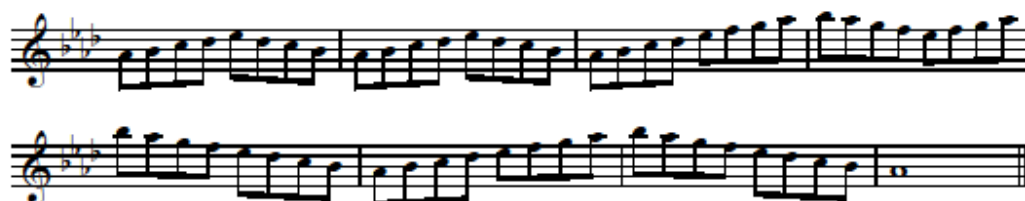
D Major



E-flat Major



A-flat Major



Chromatic



## Scale Patterns - Level 3

all scales slurred

C Major



F Major



B-flat Major



G Major



### Scale Patterns - Level 3

page 2

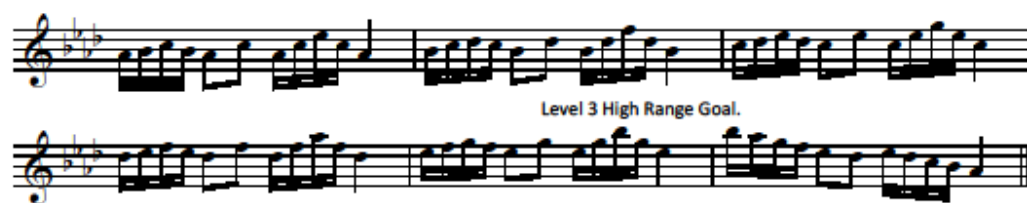
D Major



E-flat Major



A-flat Major



Level 3 High Range Goal.

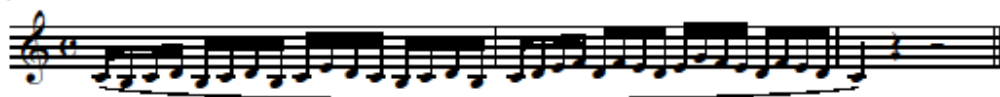
Chromatic



## Scale Patterns - Level 4

all scales slurred

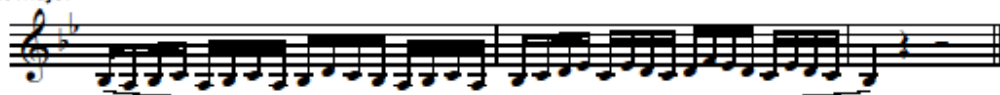
C Major



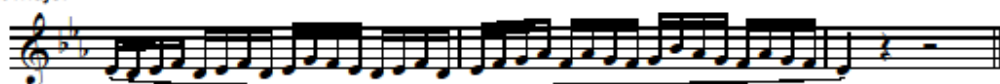
F Major



B-flat Major



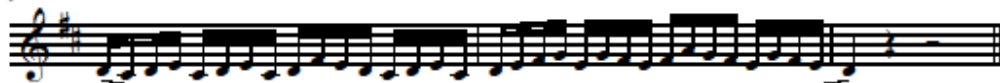
E-flat Major



G Major



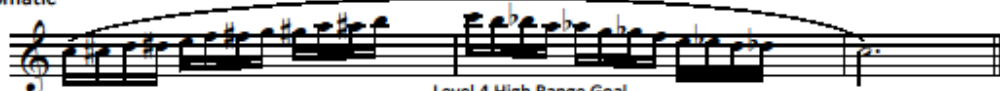
D Major



A Major



Chromatic






Level 4 High Range Goal.




**Objective:** Students will improve finger dexterity and key awareness.

**Level(s):** One

**Tool:** Level One Scales

		Introductory	Emerging	Well Defined	Mastery
C Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
F Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
B-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10









		Introductory	Emerging	Well Defined	Mastery
G Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
D Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
C Chromatic 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10

**Objective:** Students will improve finger dexterity and key awareness.

**Level(s):** Two

**Tool:** Level Two Scales




		Introductory	Emerging	Well Defined	Mastery
E-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
A Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
C Chromatic 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10




		Introductory	Emerging	Well Defined	Mastery
G Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/ Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
B-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/ Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
D Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/ Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10

**Objective:** Students will improve finger dexterity and key awareness.

**Level(s):** Three

**Tool:** Level Three Scales




		Introductory	Emerging	Well Defined	Mastery
C Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
F Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
B-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10




		Introductory	Emerging	Well Defined	Mastery
E-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
A Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
C Chromatic 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10

**Objective:** Students will improve finger dexterity and key awareness.

**Level(s):** Four

**Tool:** Level Four Scales

		Introductory	Emerging	Well Defined	Mastery
C Major 	Notes	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9
	Rhythm/Tempo	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9
F Major 	Notes	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9
	Rhythm/Tempo	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9
B-flat Major 	Notes	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9
	Rhythm/Tempo	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9

		Introductory	Emerging	Well Defined	Mastery
E-flat Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
G Major 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10
C Chromatic 	Pitches	6+ pitch errors throughout exercise. 5	4-5 pitch errors throughout exercise. 6 7	2-3 pitch errors throughout exercise. 8 9	One pitch error throughout exercise. 10
	Rhythm/Tempo	Up to 5 rhythm errors occurred throughout exercise with an incorrect tempo. 5	Up to 3 rhythm errors occurred throughout exercise with the tempo unsteady at times. 6 7	Up to 1 rhythm error occurred throughout exercise at the desired tempo. 8 9	Rhythm is consistent throughout exercise at the desired steady tempo. 10

### Part 3: Range

The curriculum continues with extending the secondary trumpet range. This objective has been divided into four levels. Each level corresponds to each grade level 9-12. The exercises contained used here are flow studies and scale patterns. These can serve as part of a daily warm-up and training routine. The progressive nature of the flow studies and scale patterns selected are suitable to develop and assess range. Including flow studies as part of a daily routine will help students extend their range down. The melodic contour of each flow study is downward. Each exercise within the flow study descends chromatically. Daily work with these exercises will assist student extending their range towards the fundamental pitch. By relaxing the lips, tongue and throat for low register pitches, students are also developing the skills required to extend range higher. It is critically important that students avoid pinching their lips to achieve higher pitches. Flow studies will help to deter this pit fall.



The pitch bender in each exercise will develop air support. By bending the pitch down, students will avoid over buzzing (e.g. buzzing too high via pinching). While buzzing the pitch down, students will have to play with proper air support to avoid the pitch dropped to the next lower partial. Eliminating pinching and adding air support are two primary skills required to extend range higher.

Another skill needed to extend a student's range higher is air velocity. Students will need to move a lot of air at a fast rate. This skill can be acquired through the scale pattern exercises. The scale pattern exercises are to be slurred. Eliminating the tongue articulation will allow students and educators to focus on creating a high rate to wind speed and air velocity.

Range is a physically demanding objective. Some students may struggle with this objective due to teeth formation, orthodontics or other oral challenge. In addition to the performance of range, students will compose an essay based on a writing prompt. The writing prompt will ask students to explain to a sixth grade student how to perform a D5. This will assess the high school student's cognitive understanding of developing range even if the student experiences physical challenges. The writing prompt will be assessed using 6+1 Writing Traits.

**Objective:** Students will develop range with higher and lower pitches.

**Level(s):** One

**Tool:** Flow Study Level One & Scale Patterns Level One

	Introductory	Emerging	Well Defined	Mastery
<b>Low Range</b>	Lowest quality pitch is above C4. 7	Lowest quality pitch is C4. 8	Lowest quality pitch is B3. 9	Lowest quality pitch is B-flat 3 or lower. 10
<b>High Range</b>	Highest quality pitch is lower than E5. 7	Highest quality pitch is E5. 8	Highest quality pitch is F5. 9	Highest quality pitch is G5 or higher. 10

**Objective:** Students will develop range with higher and lower pitches.

**Level(s):** Two

**Tool:** Flow Study Level Two & Scale Patterns Level Two

	Introductory	Emerging	Well Defined	Mastery
<b>Low Range</b>	Lowest quality pitch is above B3. 7	Lowest quality pitch is B3. 8	Lowest quality pitch is B-flat 3. 9	Lowest quality pitch is A3 or lower. 10
<b>High Range</b>	Highest quality pitch is lower than F5. 7	Highest quality pitch is F5. 8	Highest quality pitch is G5. 9	Highest quality pitch is A5 or higher. 10

**Objective:** Students will develop range with higher and lower pitches.

**Level(s):** Three

**Tool:** Flow Study Level Three & Scale Patterns Level Three

	Introductory	Emerging	Well Defined	Mastery
<b>Low Range</b>	Lowest quality pitch is above B-flat 3. 7	Lowest quality pitch is B-flat 3. 8	Lowest quality pitch is A3. 9	Lowest quality pitch is A-flat 3 or lower. 10
<b>High Range</b>	Highest quality pitch is lower than G5. 7	Highest quality pitch is G5. 8	Highest quality pitch is A5. 9	Highest quality pitch is B-flat 5 or higher. 10

**Objective:** Students will develop range with higher and lower pitches.

**Level(s):** Four

**Tool:** Flow Study Level Four & Scale Patterns Level Four

	Introductory	Emerging	Well Defined	Mastery
<b>Low Range</b>	Lowest quality pitch is above A3. 7	Lowest quality pitch is A3. 8	Lowest quality pitch is A-flat 3. 9	Lowest quality pitch is G3 or lower. 10
<b>High Range</b>	Highest quality pitch is lower than A5. 7	Highest quality pitch is A5. 8	Highest quality pitch is B-flat 5. 9	Highest quality pitch is C6 or higher. 10

#### Part 4: Articulation

The curriculum continues with articulation. This segment has been divided into four levels. Each level corresponds to each grade level 9-12. The exercises contained here can serve as part of a daily warm-up and training routine. The articulation exercises are designed to increase clarity and speed of single articulation as well as double tonguing. Triple tonguing is not addressed as it is not prevalent in high school band literature. Each of the four levels implements an increase in speed or a new articulation syllable. Each level also reinforces scale patterns addressed within this curriculum.

The single tonguing exercises (level one and level two) start with a lower key and move to a higher key. Level two is designed to acquire a quick single tongue articulation. Level three crossed over into multiple tonguing. This exercise is to be played with three variations. Variation one is single tongue. For variation two, students will “K” tongue all pitches. This is a weak syllable articulation and must be strengthened. Student will double tongue for variation three. By alternating between “T” tongue and “K” tongue

students will double tongue variation three. It is important to stress the evenness of the eighth-note pulse as well as the evenness of attack between “T” pitches and “K” pitches.

Exercise four will follow the same three variations as exercise three.

## Articulation

Level 1 (92 bpm - single tongue)



Level 2 (108 bpm - single tongue)



Level 3 (108 bpm - double tongue)



Level 4 (120 bpm - double tongue)





**Objective:** Students will clarify and increase speed of articulation.

**Level(s):** One - Four

**Tool:** Articulation Exercises

	Introductory	Emerging	Well Defined	Mastery
<b>Clarity of Articulation</b>	Many pitches are run into the next note with little distinction. 5	Many pitches could be improved with a more distinct beginning. 6 7	Most pitches are clearly identified with a crisp articulation. 8 9	Each pitch is clearly identified with a crisp articulation. 10
<b>Speed of Articulation</b>	The speed of articulation is unsteady and erratic. 5	The speed of articulation is slow. Errors do not result in a quick recovery. 6 7	The speed of articulation is mostly accurate. Any errors result in a quick recovery. 8 9	The speed of articulation is at the steady and correct tempo. 10
<b>Symmetry of Repeated Articulation</b>	Pitches contained in most grouplet notations are uneven in rhythm and volume. 5	Pitches contained in many grouplet notations are uneven in rhythm and/or volume. 6 7	Pitches contained in most grouplet notations are even in rhythm or volume. 8 9	Pitches contained in all grouplet notations are even in rhythm and volume. 10

## Part 5: Flexibility

The curriculum continues with an objective for flexibility. This element has been divided into four levels. Each level corresponds to each grade level 9-12. The exercises contained here can serve as part of a daily warm-up and training routine. The flexibility exercises are designed to increase clarity, speed and range of flexibility. The four levels integrate higher partials and wider intervals.

Level one focuses on partials two through four. This is a comfortable area for most freshman players. It is important to develop proper use of the air and tongue before moving on to higher partials. Some syllables have been provided in the exercise to assist with tongue level placement.

Level two advances to partials three through five. The intervals, patterns and syllables remain unchanged, whereas level three advances to partial six while maintaining partial three. This will increase the overall range of flexibility addressed within the exercise.

Level four does not increase the range but rather increase the interval. For the first time, students are asked to slur across a partial. The synchronization of air speed, tongue and to a small degree lips becomes paramount. The goal is to skip the partial completely without any utterance sounding from the skipped partial.

## Flexibility

Level 1

The musical score consists of seven staves of vocal exercises. The first three staves are instrumental, with measure numbers 0, 2, 12, and 13 indicated. The fourth staff begins with the lyrics "tee ah ee ah hah ee ah ee ah" and measure number 123. The fifth staff continues with "tee ah ee ah hah ee ah ee ah" and "etc...". The sixth and seventh staves are instrumental. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The exercises involve various melodic lines, including slurs and ties, designed to improve vocal flexibility.

## Flexibility

Level 2



## Flexibility

Level 3



## Flexibility

Level 4

The image displays seven staves of musical notation, each representing a line of a flexibility exercise. The notation is written in treble clef with a key signature of one flat (B-flat). The exercise is divided into two main sections by a double bar line on each staff. The first section of each staff consists of a series of eighth notes, some of which are beamed together, and a final half note. The second section consists of a series of eighth notes, some of which are beamed together, and a final half note. The exercise is designed to improve flexibility and control, with the word "leap" appearing below the first staff to indicate a specific technique. The notation includes various accidentals (sharps, flats, and naturals) and slurs to guide the performer.

leap

**Objective:** Students will develop wider and smoother flexibility.

**Level(s):** One - Four

**Tool:** Flexibility Exercises

	Introductory	Emerging	Well Defined	Mastery
<b>Tempo of Slurs</b>	Tempo is slow and/or unsteady with many hesitations or stops. 5	Tempo is slow and/or unsteady with some hesitations. 6 7	Tempo is accurate with (1-2) minor hesitations throughout exercise. 8 9	Tempo is accurate and steady throughout exercise. 10
<b>Speed of Individual Slurs</b>	Most individual slurs are preceded by scooping and/or followed by sliding. 5	The speed of most individual slurs is quick and accurate with some scooping or sliding. 6 7	The speed of most individual slurs is quick and accurate with minimal scooping or sliding. 8 9	The speed of all individual slurs is quick and accurate without scooping or sliding. 10
<b>Symmetry of Slurs</b>	Few slurs are even in rhythm and volume. 5	Some slurs are even in rhythm and volume. 6 7	Most slurs are even in rhythm and volume. 8 9	All slurs are even in rhythm and volume. 10



## Part 6: Music Literacy

The curriculum continues with the musical element music literacy. This element has been divided into cognitive literacy and performance literacy. Each part has four levels. Each level corresponds to each grade level 9-12. To demonstrate cognitive literacy, students will work with musical rhythm and musical pitch. Students will take a rhythm value pre-test. In the pre-test students will solve mathematical related equations of musical rhythm notation. Next students will create their own rhythm assessment quiz and answer key. Students will follow a similar process for pitch literacy. Students will complete a key signature assessment. Next students will create their own key signature quiz and answer key.

For the related performance literacy, students will sight-read music. Due to the nature of sight-reading, the assessment material should not be used as part of a daily routine. It is recommended that a book like *40 Rhythmical Studies* by Grove Yaus be used for daily sight-reading training. Sight-reading is the capstone of all of the developmental

objectives within this curriculum. Sight-reading assesses a student's cognitive ability to interpret a marking on the page and properly execute the marking instantly through observable behavior or performance. Daily sight-reading offers opportunities for students to cognitively digest new music each day. Daily sight-reading will also break down any anxiety often associated with sight-reading.

All three learning domains are active in sight-reading. The Cognitive Domain is active by interpreting musical notation and translating the understanding of the notation into physical output. Psychomotor skills are required for the performance of instrumental music. The preceding objectives within this curriculum address these skills. Finally, the Affective Domain is addressed through a student's motivation. Students who are self-motivated sight-readers will often be able to recover and continue from performance errors.

There are several ways to approach sight-reading pedagogy. The use of a word wall can assist in developing musical vocabulary that might occur while sight-reading. The use of a word wall will help students become familiar with music vocabulary that is likely to occur in music.

Another systematic approach to sight-reading is the Essential Elements 2000 S.T.A.R.S. method. S.T.A.R.S. is an acronym for sharps or flats, time signature and tempo, accidentals, rhythms and signs. This method suggests pre-reading the music with these music topics in mind. Most pre-reading plans will require students to audiate.

When we audiate, we both hear and think music, we do not either hear or think music, one without the other. Audiation provides us with the opportunity to muse, without being dependent on sound or the feel of a musical instrument. (Gordon, 2003, p. 33)

Before sight-reading, students will audiate and express vocally with notations of music. This will eliminate many motor skill limitations and allow students to focus on thinking about music cognitively. Once the music has been digested cognitively, students will express the notations through wind and percussion instruments.

The level one selection is *Russian Hymn (Complete Conservatory Method for Trumpet.*, 1986). Level One sight-reading is in a familiar key with few accidentals. Range is limited to one octave. Rhythm is comprised of half notes, quarter notes and eighth notes.

The level two selection is from *Second Book of Practical Studies* (Getchell, 1948). Level Two sight-reading is still in a familiar key with both flats and sharps accidentals. Rhythm is comprised of half notes, quarter notes, eighth notes, paired sixteenth notes and dotted eighth-sixteenth notes.



The level three selection is from *Second Book of Practical Studies* (Getchell, 1948). Level Three sight-reading is F major. It has flats, sharps and natural accidentals. Rhythm is comprised of half notes, quarter notes, eighth notes and dotted eighth-sixteenth notes. The range has increased F5.



The level four selection is from *Thirty-two Etudes* (Hering, 1943). Level Four sight-reading is G major. The range continues at F5. The rhythm is comprised of half notes, quarter notes, eighth notes and moving sixteenth notes.



Name \_\_\_\_\_

### Pre-test

Directions – Solve the rhythm equations.



1) \_\_\_\_\_ x  =  .



6) \_\_\_\_\_ x  = .

2) \_\_\_\_\_ x  = 



7) \_\_\_\_\_ x  = .

3) \_\_\_\_\_ x  =  .

8) \_\_\_\_\_ x  = .

4) \_\_\_\_\_ x  = .

9) \_\_\_\_\_ x  = 

5) \_\_\_\_\_ x  = .

10) \_\_\_\_\_ x  =  .

### Post-test

Create your own rhythm equation test. Create ten equations. Be sure the larger value rhythm is divisible by the smaller value rhythm so all the responses are whole numbers. Finally, take your own test to create an answer sheet.

Name \_\_\_\_\_

**Pre-test**

**A)** Directions – Name the following major keys.

1) \_\_\_\_\_



2) \_\_\_\_\_



3) \_\_\_\_\_



4) \_\_\_\_\_



5) \_\_\_\_\_



**Pre-test**

**B)** Draw the following major key signatures.

6) F Major



7) A Major



8) E-flat Major



9) E Major



10) A-flat Major



**Post-test**

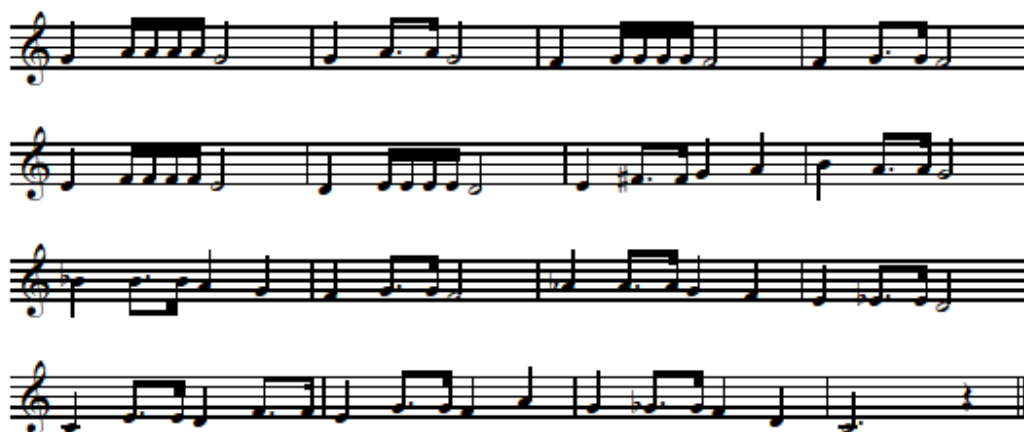
Create your own key signature test. Create ten items. Be sure to include keys beyond four sharps/flats. Finally, take your own test to create an answer sheet.

## Sightreading

Level 1  
Russian Hymn Arban pg.246

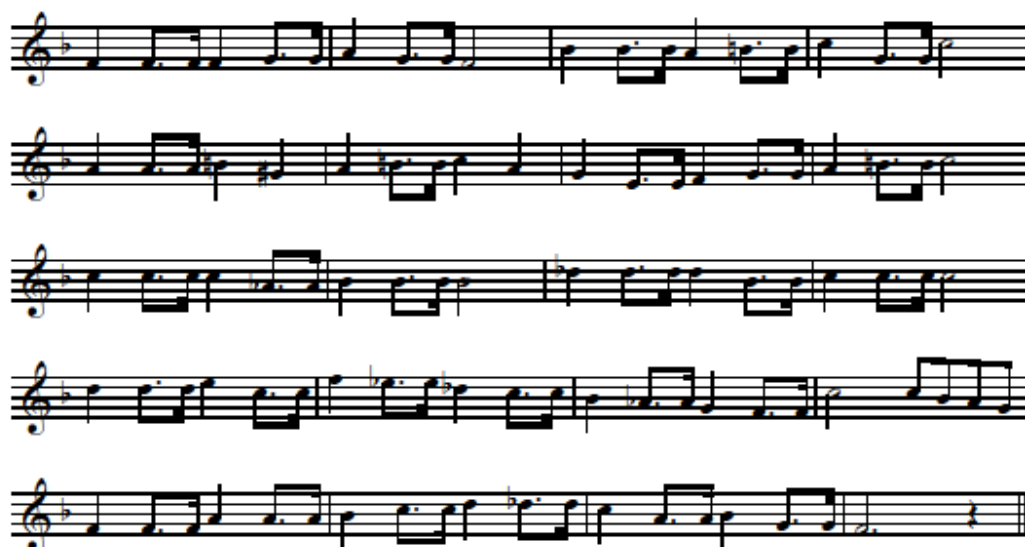


Level 2  
Getchell Second Book of Practical Studies #65



Sightreading  
pg. 2

Level 3  
Getchell Second Book of Practical Studies #66



Level 4  
Sigmund Hering #7





**Objective:** Students will demonstrate fundamental music skills while performing new music.

**Level(s):** One - Four

**Tool:** Sight-reading Exercises

	Introductory	Emerging	Well Defined	Mastery
<b>Rhythm</b>	Many rhythm errors (6+) that often detract from the overall performance. 5	Some rhythm errors (1-5) occur that sometimes detract from overall performance. 6 7	Minor rhythm errors (1-3) that do not detract from overall performance. 8 9	All rhythms are correct and precise. 10
<b>Note Accuracy</b>	Many note errors (6+) that often detract from the overall performance. 5	Some note errors (1-5) occur that sometimes detract from overall performance. 6 7	Minor note errors (1-3) that do not detract from overall performance. 8 9	All notes are correct and precise without hesitation. 10
<b>Tempo</b>	Tempo is slow and/or unsteady with many hesitations or stops. 5	Tempo is slow and/or unsteady with some hesitations. 6 7	Tempo is accurate with (1) minor hesitation throughout exercise. 8 9	Tempo is accurate and steady throughout exercise. 10

## Part 7: Learning Survey

The curriculum concludes with a learning survey. The purpose of the learning survey is to assess students' thoughts, feelings and perceptions. The self-assessment has 12 questions- two for each learning objective. Questions have been framed in such a way to elicit some positive and some negative responses regarding musical growth. To achieve valid and reliable results, it is recommend this assessment be used for informational purposes only and not contribute to a student's course grade.

NAME \_\_\_\_\_

YEAR \_\_\_\_\_ TIRMESTER \_\_\_\_\_

## SELF ASSESSMENT

1) I find flow studies to be easier now compared to when I started.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

2) Flow studies have helped to improve my quality of sound.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

3) I find scales and scale patterns very challenging.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

4) I have trouble remembering the key signature in my band music.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

5) I am confident I can play all high and low notes asked of me.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

6) My range has improved this year.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

7) Sight-reading makes me nervous.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

NAME \_\_\_\_\_

YEAR \_\_\_\_\_ TIRMESTER \_\_\_\_\_

## SELF ASSESSMENT

(page 2)

8) I feel I am a musical leader in the band when playing new music.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

9) I notice when others around me play an articulation incorrectly.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

10) I am able to tongue quickly at all necessary tempos.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

11) I find lip slurs frustrating.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

12) My flexibility has improved this year.

Strongly Disagree --- 1 --- 2 --- 3 --- 4 --- 5 --- 6 --- 7 --- Strongly Agree

## Conclusion

The performance-based criteria of this curriculum is designed to provide annual goals for high school trumpet players. The majority of this curriculum has focused on the physical aspects of playing trumpet. As adolescent students' bodies mature, the psychomotor attributes of trumpet playing will change as well. A cognitive understanding of the music is required for each psychomotor assessment- most notably sight-reading. The affective domain is address with the student survey. The Likert Scale assessment serves as an inventory of students' thoughts, feelings and perceptions. Students' thoughts, feelings and perceptions can be monitored for change on an annual basis. The curriculum will hopefully enhance the music classroom and co-exist with the numerous performance demands upon many Indiana high school bands.

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